

No 2 // autumn // 2003

Contents

2	An Acad	lemic Advi	sorv Coun	cil for	CAS

3 Andrei Plesu on CAS, Scholarship and Sponsorship, and the Great Hopes of 2007

Project Finale: NEXUS

- 6 The NEXUS Contribution
- 10 Blue Bird Folds Its Wings
- 11 Restless Polyglossia
- 13 NEXUS Fellows on Collective Research, CAS and the Impact of NEXUS

Project Parade: Visual Seminar

14 Visual Seminar Stirs Debate

Project Parade: Ph.D. Students' Database

19 Ph.D. Students' Database Up and Running

Co-productions

20 Junior Scholars Workshop III

Project Nursery

We the People in the Low Countries

New Fellows

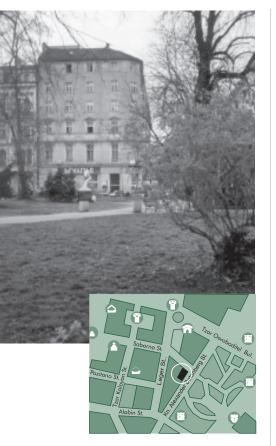
- 23 Roles, Identities and Hybrids
- 28 Visual Seminar
- 30 CAS Gallery
- 32 CAS Calendar



As of 1 October 2003, the Centre for Advanced Study Sofia legally has a new institutional structure and new Statutes. The decision for that was officially taken at a recent meeting of the Board of Trustees, the supreme body of CAS.

The Centre also boasts a new Academic Council composed of eminent international scholars.

For the composition of these governing and advisory bodies please look overleaf.



Centre for Advanced Study Sofia

Alexander Battenberg St. 4, 3rd floor, Sofia 1000, Bulgaria tel.: (+359 2) 980 37 04 fax: (+359 2) 980 36 62

web-page: www.cas.bg e-mail: cas@cas.bg

An Academic Advisory Council for CAS

CAS is happy to announce that it now has an Academic Advisory Council composed of internationally distinguished scholars. The existence of such a standing advisory body of the Centre is envisaged by the new Statutes and by the new institutional structure of CAS. Members, elected for a period of three years by the Board of Trustees, will assist and advise the Director on scientific matters, in particular on proposals for participation in additional research and educational projects, and on the appointment of Fellows and Permanent Fellows of the Centre.

The Members of the CAS Academic Advisory Council are:

- Prof. Urs Altermatt
 History and Political Science,
 University of Fribourg, Switzerland
- Prof. Tzotcho Boiadjiev
 Philosophy, Sofia University, Bulgaria
- Prof. Michael Herzfeld
 Anthropology, Harvard University, USA

- Prof. Axel Honneth
 Sociology, Institute for Social Research in Frankfurt/Main, Germany
- Prof. Claus Offe
 Sociology, Humboldt-Universität zu Berlin,
 Germany
- Dr. Hristo Todorov
 Philosophy, New Bulgarian University,
 Bulgaria
- Prof. Maria Todorova
 History, University of Illinois
 at Urbana-Champaign, USA

Sponsors:

Ministry of Education, Culture and Science, The Netherlands

Netherlands Institute for Advanced Study in the Humanities and Social Sciances /NIAS/

Volkswagen Foundation, Germany

European Cultural Foundation

Prince Bernhard Cultural Foundation, The Netherlands

Open Society Foundation, Bulgaria

Kulturstiftung des Bundes, Germany



















Partners:

_

Wissenschaftskolleg zu Berlin, Germany

Netherlands Institute for Advanced Study in the Humanities and Social Sciances /NIAS/

Collegium Budapest, Hungary

New Europe College /NEC/, Romania

Center for Liberal Strategies Sofia, Bulgaria

Institut für die Wissenshcaften von Menschen, Austria

Social Science Research Council, USA

Members of the CAS Board of Trustees:

- Dr. Wouter Hugenholtz,
 Executive Director of the Netherlands
 Institute for Advanced Study (Chairman)
- Prof. Boyan Bioltchev, Rector of Sofia University 'St. Kliment Ohridski'
- Prof. Yehuda Elkana,
 Rector of the Central European University,
 Budapest
- Prof. Dieter Grimm,
 Rector of the Wissenschaftskolleg
 zu Berlin
- Prof. Andrei Plesu,
 Rector of the New Europe College,
 Bucharest
- Prof. Alexander Shurbanov,
 Sofia University 'St. Kliment Ohridski'
- Prof. Naum Yakimoff,Bulgarian Academy of Sciences

Dr. Diana Mishkova, Sofia University 'St. Kliment Ohridski' Director and Permanent Fellow

Dr. Alexander Kiossev, Sofia University 'St. Kliment Ohridski' Permanent Fellow



Prof. Andrei Plesu
is Rector of the New Europe
College in Bucharest.
He was Minister of Culture of
Romania in 1989-91 and Foreign
Minister of Romania in 1997-99.
He is a member of the Board of
Trustees of CAS.

Prof. Andrei Plesu on CAS, Scholarship and Sponsorship, and the Great Hopes of 2007

Prof. Plesu, how did it happen that a figure of your international standing became involved in building a Centre for Advanced Study in Sofia?

It is because Southeast Europe needs a network for advanced study. I was happy to be able to create an institute for advanced study in Bucharest, happy to have it connected with the Collegium Budapest and I was happy again to see that in Sofia such a centre had been born and that we thus had a small community of institutes for advanced study of the region. These are places where we can come together, develop common strategies, implement common projects, and thus build what should become a regional consciousness, taking us all a step closer to a common view on political, cultural and social issues.

Regional cooperation is indeed needed, but what about European cooperation? Do you think the European Union accession of Romania and Bulgaria is going to happen, as predicted?

I think it will, but I have some doubts about the outcome. When Romania was invited to join NATO, the alliance was already something very different from what it had been. I have the feeling that we may be coming too late and that we will get into something that is totally different from what we knew before. It is as if we applied to a Faculty of History and will get a degree in Geography. My feeling is that in 2007, when we are supposed to join the EU, the organization is going to either disappear or become something very different from what it is now. . We are going to get in, but don't ask me into what.

When we do join, what do you think will happen to academia in Bulgaria and Romania? Are we heading for some sort of an academic utopia, where scholars from our two countries will jump effortlessly from country to country and from institution to institution, teaching, reading and networking? Or are we going to be the poor relations?

Of course there will be lots of advantages. There will be a more homogeneous scientific market. We will also have access to information, books and networks that are not so easily accessible now. On the other hand, we will have to submit to priorities and criteria that will not necessarily be ours. I am a bit worried about the fact that when people in Brussels plan science and research, they hardly think about the compatibility between their priorities and the priorities in this part of the world. For instance, when they say in the framework of the European Research Area that the main priorities are something like space travel and nanotechnology, I do not feel these are going to be the priorities of Bucharest and Sofia in the next decade. They say that the main money for this research should come from the national budgets, but I know it will take a long time before our national budgets will be able to finance projects of this kind or even smaller projects. So there will be an asymmetry between East and West that will persist even after the accession. On the other hand, I am thinking about some new 'ideological' trends in the psychology of the western sponsors and of the people who direct European research generally; for the moment, at least, there is a tendency to encourage the so-called 'useful' research. In former communist countries, this is a rhetoric that makes us melancholic, for we



hear once again, from very different sources, that we should choose our subjects according to the needs of the 'people', to the priorities of production, to the utility of research for the masses and for society. This is a familiar tune and this is exactly what we wanted to escape in 1989. We would have liked now to devote our efforts, finally, to our pure curiosity, to our intellectual priorities and desires and not be confronted again with an imposed agenda. If Europe finances only research that is 'useful' in the sense of being pragmatically and immediately applicable, Europe will get less and less European. Do you remember Newton discovering gravity while sleeping under an apple tree, so that an apple fell on top of him? To enable such discoveries, you have to finance Newton's sleeping under the apple tree. If not, some of the intellect of European civilization will get lost.

You have anticipated my next question. I was going to ask you, somewhat provocatively, if you thought that humanities research was strictly speaking necessary.

Humanities research is essential. Europe has a great tradition of doing humanist research and I find it hard to believe that among the 38 projects financed by the EU some years ago only two were in the humanities. This is not a normal proportion; that proves what has been said about the EU: that it is still what it was at the beginning, namely an association around coal and steel. Jean Monnet, the father of the

union, said at the time that if he could have started the project again, he would have put the accent on culture.

As a philosopher, do you have the feeling that certain people in your discipline and in the humanities generally have made themselves hardly comprehensible to the general public. Is there a gap between scholars and their potential audiences?

There is a gap, it is to a degree inevitable, but I would differentiate between philosophers and professors of philosophy. An authentic philosopher should be able to make him- or herself clear. There are pages in Plato that are very professional, pages that would be a challenge to even the most experienced readers, but the tendency to make philosophy into something hermetic is a modern tendency (modern in the sense of starting with Kant). Philosophy is not a chat on trivial issues. I think people interested in philosophy should be prepared to make an effort, to go to the limits of their thinking capacity, to force the boundaries of thought, to anticipate the unthinkable. But this does not mean that philosophical texts should necessarily be obscure. Obscure writers and philosophers are people who have not followed their ideas through properly to their natural conclusion.

Do you subscribe to the current fashion for measuring the worth of humanities research through publications?

No. The problem of humanities today is that fashions and trends are more important than authentic thinking. In order to think freely, you have to have free questioning, free thought and free procedures. If, before choosing your topic, you think about the audience, the acceptability, the financiability of it, you become a poorer thinker. The only advantage of intellectual life under communism was that, since one did not think about being published and



building a professional track record, thinking was extremely authentic. Intellectuals were not supposed to be efficient, to be spectacular in terms of their writing performance. That gave them an inner freedom that allowed them to behave surrealistically. Now, I believe, the obligation to be academically competitive introduces into your thinking a rhythm that is not the natural one of your thought but the one of the market. This is an unfortunate development from my point of view. I believe real thinking should define itself against market thinking, against exterior criteria of performance and against fashions. This might be the contribution of Eastern Europe; we still remember this type of life. In the developed world things are so well organized that the process of thinking has become measurable, as you say. We thought and wrote because we liked it, we did not expect anything to come out of it.

So should we try to measure the success of scholarship?

We have to concentrate on quality. You should not be obliged to communicate regularly. If you write something it is because you have something to say. One can measure the quality of research through an 'irradiating effect', meaning not the fashion that you whip up, but the authentic reactions to your ideas, the extent to which you manage to involve others into your own process of thinking. An idea that can change others' thinking is a successful idea.

As a prominent public figure you are on the committee opening the Securitate archives. Are they interesting reading?

The whole experience has been quite unpleasant. Not that I expected a lot out of it, but first of all, we are not succeeding in doing what we are supposed to, there is much resistance from institutions having the documents, and even public opinion is not so interested anymore. Working with these documents gives you the feeling of going deeper and deeper into a miserable reality, it doesn't bring anything new or healthy, and it comes too late.

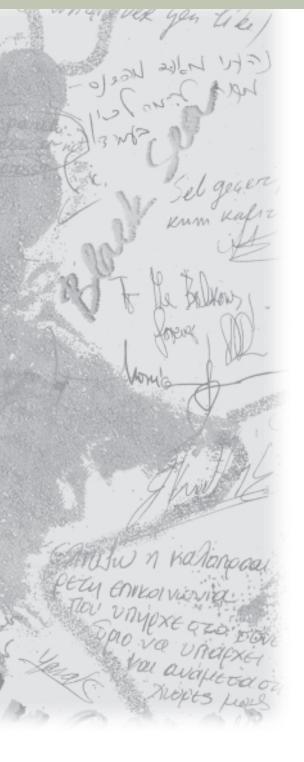
You have published a book in German recently, entitled 'Standing in the Sun Casts a Shadow'. What is it about?

This is the diary I kept when I was exiled to a small village in 1989. I lived there without my family, and I kept a diary, since there was nothing else to do. It was not a political text, even though everybody expected me to have included lots of political commentaries. It was my way of surviving and feeling normal in an abnormal context.

What do you want the New Europe College to become in the future?

I want it to stay as it is, and that is a problem. The tendency is that each year we have to adapt the institution to new standards. What we need in our countries are stable institutions. If we are set different requirements, and sponsors change their criteria, you run around trying to meet these exigencies, and this only adds to the mess in our societies. We need stability — institutions with clear-cut profiles implementing traditions.

Interviewed by the Editor



The NEXUS Contribution

The NEXUS Research Project, sponsored by the Volkswagen Foundation, Germany, the European Cultural Foundation in Amsterdam and the Netherlands Institute for Advanced Study (NIAS), was completed between October 1st, 2000 and October 1st, 2003. The project was carried out by 22 junior scholars (research period 6 – 10 months) and 6 senior scholars (research period 36 months) from 7 different Southeast European countries, working in the fields of history, anthropology, sociology, literary and film history, economic history, military history and cultural studies. Extensive information about the project and its fellows may be found in this Newsletter's previous issues. What follows is a brief summary of its most important outcomes based on the project's final report to the Volkswagen Foundation by NEXUS Convenor Dr. Alexander Kiossev.

Three types of intellectual results are outlined in the final report of the NEXUS team: a re-thinking of the 'Balkan identity problem' in its spatial dimension, a concept of common Balkan modes, or regimes, of identities, and a theoretical contribution to the concept of 'multiple identities'.

Identities in space

The NEXUS team has worked on the assumption that identification acts and stable identities usually have projections in space — static or dynamic, conflicting, fusing and/or overlapping, with clear or problematic spatial borders. To designate this, they have used the instrumental concepts of 'maps', 'mappings', borders, overlappings, real or imaginary territories, real or imaginary geographies.

NEXUS has explored eight distinct types of identity formation in their relation to actual space and its symbolic representations: first, the way *national* identities in the Balkans were and are constituted within, or in opposition to, various modernizing political projects. (in case studies by Diana Mishkova, Slobodan Naumovic, Balazs Trenscenyi, Boyan Manchev, Bojan Dimitrievic, Boyko Penchev, Ivan Elenkov). Second is the *trans-national* Balkan image and the 'Balkan genre', considering regional identities in their constitutive relations to the stereotype of 'The Dark Balkans' (Alexander Kiossev, Nevena Dakovic, Todor Hristov). Third is the production of 'regions' and 'localities' and of transnational identities (Vintila Mihailescu, Petya Kabakchieva, Marius Lazar, Blagovest Zlatanov, Dessislava Lilova, Tchavdar Marinov). Fourth is the issue of imaginary construction of space, of the ideologically charged spatial representations as a springboard for identity formation, for instance in literature. (Albena Hranova, Alexander Kiossev, Maria Nikolopoulou, Boyan Manchev). Fifth is the issue of the cultural and mental maps of minorities - nomadic, religious, linguistic, political emigrant – with their diffusions, splits and problematic identities projected in space (Alexey Kalionski, Marius Lazar, Ayse Parla, *Tchavdar Marinov*). Sixth is the phenomenon of multiethnic cities as a challenge to dominant nationalistic mappings (Alexander Kiossev, Boyko Penchev, Vangelis Kechriotis). Seventh is the comparative study of Balkan economic cultures and their territorial borders (Roumen Avramov, Tanya Chavdarova, Roumyana Preshlenova and Damir Jelic). Finally, the NEXUS team has also covered the issue of everyday ways of life: projects by Vintila Mihailescu, Ilia Iliev, Alexey Kalionski, Ayse Parla, Kristina Popova investigated how certain similarities in cuisine, clothing, housing and social care transgress national and

territorial borders and form an alternative 'Balkan' map, challenging the attempts to 'nationalize' the folklore and the anthropological everyday culture.

The result is a flexible, heterogeneous and multidimensional map of Southeast European hybrid cultures and complex identities, departing from both 'Balkanism' (the dominant Western strategy of representation of the region) and the various nationalistic self-representations.

Historical modes of multiple identities.

The comparison between the individual projects has demonstrated that it is possible to divide Balkan history into peculiar periods based on 'historical modes of identity' – a term used by the team to denote the historical typology of the relations between multiple identities, grouped in several larger, sequential constellations.

The first such mode was placed in the political and administrative framework of two competing empires in the Balkans: the multinational, multiethnic and multi-religious Ottoman and Habsburg empires, and was characterized by a triple tension: the national identities, themselves in the process of being constructed and offering political resistance, competed simultaneously both with the official imperial identity models and with the premodern local, religious and traditional-community identities.







The second such mode was the period of triumphant nationalism and already existing nation-states in the Balkans, characterized by the clear domination of mutually competing (often mutually hostile) 'official' national identities, reproduced and sustained by all cultural institutions of the respective nation state.

The next mode of identity was linked to the new political division of the peninsula after the Second World War. At that time, the maps of various nationalisms, (as well as the spatial divisions and identity projections of the Ottoman heritage) were forcibly redrawn by the division of Europe into blocs and the Cold War and nationalisms became 'identities of resistance'.

The latest mode of identity, covering the period after 1989, is characterized by conflicting pressures on the reproduction of traditional identities and on the formation of new ones. Part of these tendencies are local, based on Balkan factors, and are linked to national restoration ideologies and their post-communist instrumentalization. In these models of thought and behaviour, identity is conceived in the traditional nationalist way – as an essentialist matching of the political unit of the nation state, its culture, language, religion and territory. Accordingly, all available political, propagandist and

institutional means are used to replicate the old historical narratives and speculate with national traumas. Other factors, however, include the international economic, media, institutional and partly military pressure on the 'dark Balkans', which has had a double effect. On the one hand, Western 'Balkanism' has unintentionally strengthened the restoration-seeking nationalist and 'ethnic-cleansing' movements (movements which led to several recent wars). On the other hand, globalization is eroding the sovereignty of the nation state, while projects such as united Europe and the global networks of nongovernmental organizations, multiculturalism and human rights movements have breathed unparalleled self-confidence and given a stabilizing impetus to 'regional' and 'minority' identities, to the formation of new 'regions' etc. The project diagnoses a current instability of traditional identity models, which, without losing their multiplicity, have often been imitated and used for specific practical purposes as 'masks' by flexible political, economic or cultural actors.

The concept of 'Multiple Identities'

Initially, the NEXUS team proceeded from the assumption that the

Balkan region represents a space of multiple identities. In the process of research, however, the team had to differentiate its own views from certain widely known and used concepts of multiplicity.

Usually, the term 'multiple identities' is perceived as an individual ability of coincident (concurrent) belonging to several different models that produce identity. That established pattern of multiple identities results in two contradictory perceptions of individual choices and behaviour. In the traditional view, multiple identities are concentric circles fitting into one another - ultimately reducing all complexity to some more general and all-encompassing identity (Western Christianity, East-European Orthodoxy, Byzantine or Ottoman legacy, the western democratic mentality against eastern autocratic mentality etc). In another view, rooted in certain postmodern trends of thought, models of belonging are seen as horizontally laid out side by side, one next to the other, in a happy diversity, and the individual is seen as a completely free social agent able to switch between them without hindrance.

Although NEXUS shares the common idea that there are 'multiple identities', the team considers none of the above assumptions completely true and believes that for far more precise

scales are needed in order to investigate multiplicity. Below are several such scales that emerged from NEXUS' specific research. First, there are different aspects of multiplicity. Every identity, including those that seem most long-term and stable, is internally multiple, open to use and abuse, to a multiplication of its interpretations, to radical re-interpretations etc. Second, identities have different stability, some are ancient, some momentary, and some temporary. Third, identities are institutionalized to a different degree (e.g. some are supported by national institutions, others by new NGOs creating 'eurozones', yet others have little institutional support). Fourth, the multiplying of identities should be sought also along the line of different types of 'performativity', the various stages and audiences, the different Othernesses which every identity model constructs and for which it does its performance. Fifth, the emblems of a specific identity are sometimes to varying degrees instrumentalized or adapted to short-term political or economic, group or situational goals. Such 'masks' and 'instrumentalizations' could possibly get slowly stabilized and internalized, i.e. they can turn, under certain circumstances, from manipulative into 'real' identities. Sixth, identities vary in the degree of recognition by Others that they command; relations of recognition may become a complex reciprocal or pseudoreciprocal game. One final issue is the existence of a multiplicity of territories, regions, real and imaginary mappings linked to identities.

Other outcomes of NEXUS

All participants in NEXUS are unanimous that the method of interdisciplinary research, co-operative work in an intellectual community, as well as exposure to the specific studies of their colleagues have had a direct influence on the themes, methods and quality of their teaching at their home universities.

For all its fellows, NEXUS opened an opportunity for public presentation of their research results into a relevant intellectual and civic framework. Especially for the young NEXUS researchers it was very important to present their project in public to a larger scientific, intellectual and civic community and to deal with the questions and objections from other researchers and others' points of view.

NEXUS fellows have been given the opportunity to establish working relations also with researchers from beyond Southeast Europe. Over a period of two years, several previous NEXUS fellows accepted fellowships or participated in big international projects in NIAS (3), in NEC (1), in IWM (5), in Sofia (2). One can consider the next two big projects of CAS — 'Roles, Identities and Hybrids...' and 'We, the People...' as a 'follow up' of NEXUS' historical and methodological endeavour.

Furthermore, NEXUS has helped to create a domestic Bulgarian network of highly motivated young researchers and has also contributed to the fostering of a network within the region. In light of the fact that in the past most researchers were either isolated or pursued their research only looking westwards, these outcomes of NEXUS are highly valuable. CAS supports the sustainability of this network through the CAS Alumni club, established in 2002.

The NEXUS research helped Prof. Vintila Mihailescu and Dr. Slobodan Naumovic create a model of a 'Curriculum of Balkan Anthropology' (within the framework of the Southeast European Academic League, or SEAL, an organization related to the Centre for Advanced Study Sofia). At the project's final meeting, the decision was made to

record the research materials on CD-ROM and distribute them to all participants even before publication, so that they could use them in their own courses of Balkan Studies and draw on the research of their colleagues. The first such course begins in the academic year 2003/2004 at Sabanci University in Istanbul and is taught by Prof. Halil Berktay.

Impact on the institutional development of CAS

Finally, the NEXUS Project has had a multiple effect on the development of CAS as an institution. It provided a base for the gradual crystallization of the research profile of the Centre and suggested a research algorithm that is fruitfully employed in the new 'Roles, Identities, and Hybrids' project and offers a framework for the future team research of CAS. The various working and public sessions related to the NEXUS timetable - seminars, conference, public discussions or social events made public and visible the activities of the Centre. The number of scholars and intellectuals who came to know about CAS through these NEXUS-related events was far greater than the number of actual participants in the project. The standards of fellow selection and research as well as the full accessibility of the research results, on the other hand, fostered greatly the reputation of the Centre as an 'institution of excellence' and a hospitable forum for vigorous debate and innovative thinking.



'Blue Bird' Folds Its Wings





NEXUS was conceived and conducted as part of a larger endeavour, Blue Bird, which has also produced its results and is coming to an end. Aiming at constructing an agenda for civil society in Southeast Europe, Blue Bird is a three-year-long research project coordinated by the Center for Policy Studies at the Central European University in Budapest, and involving the New Europe College in Bucharest, the UNDP Regional Bureau for Europe, the Centre for Liberal Strategies in Sofia, the Centre for Advanced Study in Sofia, the Wissenschaftskolleg Berlin and others. It starts with the assumption that the invention of the region requires the construction of a common regional vision and the emergence of a regional public debate. The project is an attempt to formulate such a vision and to assist the emergence of civic regional debate. Till now, the region has been perceived in the terms of risks; the idea of the project is to reformulate the debate on the future in terms of opportunities.

As its final product, Blue Bird has prepared a policy document titled Agenda for Civil Society in Southeastern Europe, ambitiously aiming to serve as the vision paper for the development of the region in the next twenty years. It addresses governments, different sectors of society and the public at large and suggests coherent policy strategies, initiating a regional policy debate. The document, like the project, is organized around four themes: economic growth and integration, social inclusion and social capital, the issue of nation states and the problem of weak states, and regional identity - the aspect researched by NEXUS.

On 16 January 2004, the Stiftung Wissenschaft und Politik Berlin is going to host the closing Blue Bird workshop, aimed at presenting and discussing the most relevant findings of the Agenda before both academics and policy-makers dealing with the region. Dr. Alexander Kiossev, NEXUS Convenor, is going to present the results of NEXUS.

Restless Polyglossia





At the conclusion of the NEXUS Research Project, I wanted to gauge the extent to which the project had affected the participants deeper, and I asked Senior Fellows, with the exception of the Convenor, to respond to several more or less unusual questions on tape or via email. Here is what these scholars told me about their NEXUS experiences.

I asked if one could speak of a NEXUS culture and whether they saw such a thing developing in their university and country. Roumen Avramov, with what seemed to me an economist's no-nonsense attitude, wrote that it would be too pretentious to claim that. Diana Mishkova was more forthcoming. The critical mass of NEXUS fellows, she claimed, given their dispersion across many disciplines/ departments and countries, was not sufficiently high in order that we might speak, in any visible sense, of a broader NEXUS culture emerging outside oases such as CAS. 'Universities are intrinsically conservative institutions; therefore we never aimed at such lightning success. However, I believe that NEXUS left a strong mark on those who participated in it – one may call it a shift of perspective.' Diana Mishkova also added jocularly: 'If we prove able to sustain this milieu for some time to come, we may well see a kind of culture emerging, which historians of CAS could retrospectively dub "the NEXUS culture".

'Has your career changed after NEXUS?' had been my next question. Vintila Mihailescu reflected on the way he had become more involved in Balkan academic networks, away from former contacts in Paris, and changed the kind of conferences he went to, the kind of people he met. Also, it had made him interested in taking upon himself the complex task of organizing a new Romanian M.A. programme - in Balkan Studies. 'We had, I realized, European Studies, Canadian Studies, Portuguese Studies etc but no Balkan Studies, after all, who cares about the neighbours ... We have managed to suggest some changes in naming, in the language we use to think about and describe these problems of Balkan identity which is part of the eventual solution.' Diana Mishkova said that a more important change was that she had acquired 'a kind of yardstick for intellectual interaction: of its strong as well as its risky sides'. Roumen Avramov thought that while his career had not changed, the intellectual backdrop of his work had. Slobodan Naumovic found the experience liberating: 'Personally, I got a clearer way of thinking about the priorities of reflecting on the region, evident in the course I am planning. It was liberating, being able to lift some of the burdens, legacy issues, and the self-exoticising potential (speaking from a Serbian viewpoint) of what happened to us and what we did to ourselves.'

Next, I wanted to know what their best moment of NEXUS was, their fondest memory, what they would miss. Vintila recalled how he had changed five times his topic, following talks with his NEXUS colleagues. 'It's not just the interdisciplinary approach. NEXUS interaction here affects



when one NEXUS meets another NEXUS they immediately start conspiring how to do the whole thing again.

you in a surprising way. I was sure about some starting assumptions, and it was precisely these assumptions which were questioned: Boyan Manchev's and Balazs Trencsenyi's presentations were historical and very well-focused; the way they approached their topics challenged me to rephrase and reshape my own premises. As I was working, it was as if I kept hearing my colleagues' voices asking "Why?"

Another fond memory that Vintila Mihailescu had were the informal night talks, usually not part of the academic routine. 'I got acquainted with personal and national sensitivities through these informal talks, and they gave flesh and blood to issues which I had grasped only conceptually before. We are intellectuals and are expected to have a common objective language, but a Serb's experience of the wars or a Bulgarian's experience of the transition were very useful when, at the end of the day, after all our academic discussion I felt there were still gaps, things left unexplained, Balkan sensitivities left unaccounted for. The experience reminds me of the talks we used to have under communism. which may seem a strange statement. Let me explain. It was very important then for intellectuals to have deep theoretical, but also emotionally affective, debates, sometimes turning into metaphysical small talk going far into the night or for several days, mixing scientific arguments with more existential problems. This is what happened in NEXUS: after some meetings we began to complement academic communication with personal topics, personal anxieties and sensitivities. This was a cathartic experience.'

Diana Mishkova similarly recollected: 'There were many good moments: NEXUS was not merely an intellectual encounter; it was about

intellectual friendship and personal relations. These one cannot fail to miss.' Roumen Avramov liked the seminar experience and challenge best. Slobodan Naumovic claimed 'There are many pleasant memories – the intellectually stimulating moments in discussion, the personal exchanges, the possibility to share knowledge and experience with so many different people, to offer and receive ideas'.

'But what then was the worst NEXUS moment?', I wondered. Vintila Mihailescu smiled and said he thought it was still to come. Slobodan Naumovic thought it was the end of the project, the fact that it had ended.

I asked if there was one word that best encapsulated the CAS/NEXUS experience. Roumen Avramov suggested 'polyglossia' [multivoicedness]. Diana Mishkova opted for 'restlessness' Vintila Mihailescu jokingly toyed with, then rejected, 'rakia' and finally gave up the attempt.

'What are the features of "NEXUS (wo)man"? Is it a distinct species now?' was my concluding question. Roumen Avramov replied that the species was simply 'the ordinary post-modern person'. Diana Mishkova was more assertive: Yes, she claimed, 'when one NEXUS meets another NEXUS they immediately start conspiring how to do the whole thing again.'

The Editor

NEXUS Fellows on ...

... collective projects:

'An appropriate form of research when the subject considered is as multifaceted as the Balkans. Collective projects allow the team to overcome the limitations posed by disciplines and national academic traditions.' (Maria Nikolopoulou)

'The main, indispensable venue for pushing back the frontiers of our knowledge and understanding in all fields of inquiry. The future belongs to collective research, which (in terms of its main strengths) can not only allow for intensive dialogue and interaction, but, one step further, can actually be based on interdisciplinary teamwork.' (Halil Berktay)

... the impact of NEXUS on their research and academic work:

'Coming immediately after the completion of my Ph.D. and my move back to Greece, the NEXUS project offered me a dynamic, interdisciplinary and comparative academic framework, which allowed me to move my research beyond the Ph.D. limitations. This gave strong stimulus to my work, opened up my

research interests towards ideological history and the Balkans area, and helped me move away from the researcher's isolation, which is usual in the literary faculty, introducing me to a remarkable network of scholars. For a young researcher like myself, the NEXUS project was crucial in shaping my work and interests and encouraged me to continue my research' (Maria Nikolopoulou)

'Nexus offered a truly rewarding intellectual experience. Work on the project also made me much more sensitive to regional, Balkan issues, and convinced me of the need to keep this broader regional frame in mind even when analyzing smaller-scale problems on the local level.' (Slobodan Naumovic)



... the Centre for Advanced Study Sofia:

'I don't know of any other scientific place like this (at least in our country) with more appropriate, friendly but creative, atmosphere.' (Kristina Popova)

'The Centre for Advanced Study Sofia? One has to fall in love with this small, friendly island of academic excellence in South Eastern Europe. No more words.' (Damir Jelic)

'The atmosphere at CAS managed to strike that delicate and delightful balance between academic rigour and extremely congenial interpersonal relations. Commentary on each other's work during the meetings was at times relentlessly critical but always constructively so.' (Ayse Parla)

'The atmosphere at CAS was superb. The discussions were warm and friendly, and quite rigorous, at times intense. Coming from a relatively well-equipped university, I stood not so much in need of research facilities as this framework of discussion in criticism; it was precisely what I had been looking for. (Halil Berktay)

Visual Seminar Stirs Debate



The Centre for Advanced Study Sofia is working on the Visual Seminar project in collaboration with the Institute of Contemporary Art in Sofia, in partnership with, and with the support of, relations, a program of Kulturstiftung des Bundes, Germany.



The Visual Seminar is a two-year programme for debate on the visual interface of contemporary culture and life as manifested and observed in the urban context mainly in Sofia, as well as for presentation of Bulgarian and international artistic and research projects. The Visual Seminar started in April 2003. Its main modules are, first, the Forum of Visual Culture for generating public debate in relation to the main theme of the project, involving artists, theoreticians, journalists from the media and various public figures; second, the Resident Fellows Programme for theoreticians and artists working in Bulgaria; third, the Visual Statement (Guest Programme) for international artists; and, fourth, the Publishing Programme. The objective of the Visual Seminar is to construct a context in which contemporary visual arts (as represented by artists, curators, critics) and the world of academia and theoretical research can interact productively with journalists, reporters and columnists from mass-media that cover culture, art and the life of the city, in order to increase the public impact of all these professionals and their messages. The visual interface of culture and the city is a sphere of general public concern; thus the main goal of the 'Visual Seminar' is to influence the cultural policies in Bulgaria as well as to increase the level of visual awareness of the public. By instigating a debate on the right to 'see' Sofia and influence its visual environment, and by supporting and implementing various research and artistic projects and publications in this field, the Visual Seminar aims to develop civic society in Bulgaria.





Candidates for Mayor of Sofia Cross-Examined in Public

The Forum of Visual Culture is devised as a public forum for debate on topical problems of the visual environment of Sofia (advertisements, billboards, electronic media, public performances etc). Its particular agenda involves meetings of the circle of the Visual Seminar with specially invited outside participants (intellectuals, academics, artists, journalists, the media and the public). The topics of these public meetings are suggested and discussed in advance by the Experts' Unit of the Visual Seminar. The Experts' Unit is composed of artists and intellectuals sharing the priorities and concerns of the project but representing various viewpoints and professional interests while capable of engaging in common debate as well as leading the debate in challenging and inspiring ways.

On 14 October 2003, the Goethe Institut's new building housed a public initiative of major importance: the second

debate on the topic of 'Do You See Sofia?' Like the first such event, this debate was devoted to the visual environment of Sofia, interpreted as space for living, i.e. as an atmosphere of images, visions and signs inhabited collectively by all of the city's residents – an environment that can make these residents' lives better or worse.

The aim was to amplify the voices of a certain group of citizens: those with expertise on visual issues in the modern city (artists, creators of visual material, architects, designers, photographers, university teachers) who are independent of the municipal administration. These voices, the Seminar believes, should enter into a dialogue with the voices of the decisionmakers whose decisions affect the visual environment: the Mayor, municipal employees, government experts, etc. To ensure greater media coverage, the Visual Seminar decided to organize the second such debate during the local electoral campaign and invited four of the frontrunner candidates for Mayor of Sofia - Stefan Sofiyanski (above right), Nadezhda Mihaylova (above left), Stoyan Alexandrov (p. 14 above, second from left) and Lyuben Dilov Jr. (below left, second from left) to a pre-election debate. (Mr. Sofiyanski was the one to be actually elected Mayor.) The Seminar formulated in advance the following principal points that it wished to make:

- The right to a judgement of taste;
- Concern about the visual environment in which we live;
- Transparency in taking aesthetically significant decisions;
- Preservation of the 'typical Sofia element' in the city's atmosphere;
- Respect towards the various cultural heritages;
- Care about the emblems and signs representing our city; and
- Literacy in 'reading' the city.

The basic message of the 'Visualists' to the public of Sofia was that the visual environment is an environment in which we all live and that we need a visual policy.





Project Parade: Visual Seminar

Citizens and mayoral candidates were offered the following 'framework questions' to shape and guide the discussion:

- How are decisions about the city's visual appearance taken? Who has to take them?
- Are we dealing with one cultural heritage or multiple heritages?
- Who can protect us from advertising?
- What are the images of women in adverts?
- How can a non-resident of Sofia get around in Sofia?
- How does Sofia look through the eyes of a foreigner?

Besides the specific visual materials and questions formulated individually for the different mayoral candidates, all of them were given the following humorous wish or message: 'Leave this city in the condition in which you would like to find it!'

All four invited candidates came to the debate; the hall was packed full. To say that the four discussions were very lively would be putting it mildly. Dr. Alexander Kiossev moderated the discussion and represented the Centre for Advanced Study. Various experts from the Seminar's Experts' Unit took part in each individual debate. The transcribed proceedings are available in full in the Newsletter of the Visual Seminar, published both in Bulgarian and in English.

The discussion had a high media profile and papers in Sofia devoted much space to it. The partners from the relations programme of Kulturstiftung des Bundes were present as guests; they had a series of interviews with the members of the Visual Seminar, as well as with prominent Bulgarian artists and public figures.

Resident Fellows Challenge Clichés

The Resident Fellows Programme is the product of a partnership between CAS Sofia and ICA Sofia and their activities and programs on a more theoretical level. Annually, CAS hosts



four resident fellows from Bulgaria for a period of six months each. They come from the fields of academia and contemporary visual arts or other artistic fields. The resident fellows receive a stipend and reside in Sofia for the period of their fellowships while working on specific research and/or artistic projects related both to the topic of the Visual Seminar and to the other activities of CAS. The finalized projects are presented in public in Sofia and discussed by the Forum of Visual Culture.



The idea of cooperation between academics and artists is based on the familiar experience of the centres for advanced study in Europe and the USA. The established practice is for artists to take part in the intellectual community of researchers gathered for other research projects of the centres for advanced study. They engage in, and contribute to, the debates and the heuristic atmosphere of these centres and develop their own artistic projects based on this experience.

Two Visual Seminar Fellows have completed successfully their projects thus far: Luchezar Boyadjiev ('Hot City Visual') and Milla Mineva ('The Balkans as a Tourist Sight'). Luchezar Boyadjiev's exhibition has provoked some heated responses; here are several passages from an interview with the artist that best illustrate his approach.



Talking about the effect of his 'Hotline for Visual Irregularities', L. Boyadjiev tells how he sent to the media a picture of the former Communist Party house, now one of the Parliament's buildings, with some washing hung to dry in front, accompanied by the question 'Do you see Sofia?' At the Dnevnik Daily 'there was commotion in the office, with people asking "Who was it that noticed the washing, let's send photographers", and only gradually realizing that it was a provocative act of some kind.'



'When I focused on the advertising context in Sofia, I realized that it was sharply divided into two major layers and one hybrid one in between. They are mostly vertically and hierarchically differentiated into high and low. The high layer comprises the corporate ads and logos ... they dominate huge urban spaces the same way that the slogans "Long Live the Bulgarian Communist Party" used to at the time. ... The low layer comprises the neighbourhood ads; they are physically really close to the citizen's body, like street dogs. Their perimeter of influence is 20 to 50 metres ... [They are] vulgar, put up with crude nails and done in a do-it-yourself manner, with straggling letters and rough style. Yet they are a vital part of the city, they advertise the real stuff offered and consumed by the citizens of Sofia ... The intermediate layer is that of local Bulgarian business with national aspirations. Its visual language has something of the vulgarity of neighbourhood ads, but its execution is technically on a par with multinational chic. As Alexander Kiossev says, in these ads [usually on billboards] the public image of women is a an image of "public" women, probably because the assumption is that the city is masculine, and our society is patriarchal ...'



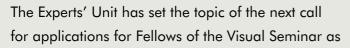


'We see Roma throughout the city, but they are completely absent from the advertising medium, as if they are neither producers nor consumers ... I chose the family business of Stefan Metodiev, a Roma of over 50 years of age, collected his team of porters/semi-skilled all-purpose labourers - his sons-in-law – and made a high-quality advertising photograph of them in a professional studio. Then there was the problem of where to put the giant billboard of them. It has a really slick, chic surface, as any good advertising billboard. The content is extremely provocative – attention is focused on a minority group absent from the public representations. That raised all sort of issues – negative reactions, identifications, some politicians saw themselves being alluded to in this billboard etc. ... [It was hung] on the façade of the National Art Gallery ... This is simultaneously an advertising and an artistic context, a former palace, a central urban space that is problematic ... [and] a parking lot where a lot of Roma hang around, doing work different from that of Stefan and his sons-in-law. It raised the necessary amount of public attention. Papers carried whole pages about porters ...'

Project Parade: Visual Seminar

In October 2003, the second pair of Fellows was selected through a competition. In October 2003, the second pair of Fellows was selected through a competition. The two topics in the widely publicized call for applications were 'The City, Cultural Heritage and Nostalgia' and 'Images of Labour, Images of Consumption'. Among fourteen candidates, the Experts' Unit selected two Fellows: one is the artist Krassimir Terziev, whose project is entitled 'Sofia - Before and After the Spectacle. Cultural, Market and Labour Accidents in the Visual Appearance of the Urban Environment'. The other Fellow has several faces, in fact it is a whole group of theatre performers, called X-tendo, with a project entitled "'There to Here' and 'Here to There'". The new Fellows have already become successfully integrated into the Centre's intellectual life: on 17 October Krassimir Terziev gave a presentation of his project idea in front of the other Fellows of CAS; the X-tendo group did likewise on 21 December, just before the CAS Christmas party.





'The Cliché as Identity'.

The application deadline is

1 March 2004,
and the selection decisions will be announced on
20 March 2004.

For further details please consult our website at: www.cas.bg.



Publishing Programme Envisions Final Volume

The Experts' Unit has decided to publish (besides the Newsletter of the Visual Seminar - two issues published so far) individual catalogues with the Fellows' projects. The first such catalogue is due to appear soon. The Experts have also decided upon a final, more ambitious publication entitled 'Interface Sofia': a volume based on the two years of discussions in the Forum of Visual Culture. The latter will be a collection of the best contributions and some specially commissioned projects about the current social and visual environment of Sofia, prepared jointly by academics and artists (short texts, visual works in book form, statistics, and related data); for the purposes of that publication, distinguished outside experts on visual culture will also be invited.

Thus the Publishing Programme involves, first, publications related to the Resident Fellows programme in the form of annually published volumes (four for two years) including papers of the researchers and documentation of the artistic projects. Second is a catalogue for the Guest Program (including, besides the visual materials of the two guest presentations, discussions and contributions by the artists and research fellows). Third is Interface Sofia. Finally, the publishing programme also envisages newsletters, posters, informational and educational leaflets and post-cards related to the corresponding events and/ or steps in the development of the project.

PH.D. STUDENTS' DATABASE

UP AND RUNNING

Successful Start of the Project ,Integrated Database of Ph.D. Students in Bulgaria and an Academic Discussion Forum



Since October 2003, the idea of a database containing information about doctoral students in Bulgaria has become reality; the database can already be accessed and used through the Internet at the following address: http://phdgate.net.

The initiative originated with the Association of Ph.D. Students in Bulgaria, the Centre for Advanced Study Sofia and the Ph.D. Students' Training Centre at the Bulgarian Academy of Sciences.

The database is updated on a daily basis with information on the research done by Bulgarian doctoral candidates in universities and at the Bulgarian Academy of Sciences: the available data covers fields such as academic area and discipline, dissertation topic, research methodology, bibliography of the Ph.D. student's publications etc. Every Ph.D. student can register on the website and enter his or her own data, which is then added to the database after a check by the administrator.

The discussion forum which is part of the website allows Ph.D. students to communicate and exchange useful information, ideas and opinions, as well as to form virtual groups according to their interests. The other forum on the website – the news forum – offers up-to-date information about scholarly

events, while the 'Jobs' page carries news of scholarships and vacancies relevant to young researchers. Ph.D. students have the option to subscribe to, and receive monthly, the newsletter of the Association of Ph.D. Students in Bulgaria.

The 'Library' page, organized according to areas of research and academic disciplines has been planned for the sake of Ph.D. students who have recently graduated. It allows them to present the results of their work – parts of their dissertations and full texts of their other scholarly projects. The information on the website included in the pages devoted to 'Organizations', 'Institutions' and 'Electronic resources' offers future Ph.D.s links to bibliographic and full-text databases and electronic resources, organized by academic disciplines, as well as links to sites of academic institutions and organizations. The 'Web-tutorials' page includes sites for evaluating Internet resources in various fields of knowledge.

The Ph.D. students' website has a visually pleasing design, combined with user-friendliness and a wealth of information; this service seems to be in pole position for becoming a favourite virtual location for young scholars to 'meet', work and communicate.

Marina Encheva



JUNIOR SCHOLARS' WORKSHOP III

New Doctoral Research on the History of Southeast Europe

This text is based on a summary of the results of the workshop written by Sheila Cannon, Projects Manager, Center for Democracy and Reconciliation in Southeast Europe In June 2003, a bubbly group of enthusiastic, smiling, young postgraduates from Southeast Europe and beyond (Braunschweig, Glasgow, Vilnius, Prague) gathered in Sofia for two days to present and discuss their research on the history of the region. The occasion for such an unusual, and sorely needed, meeting was the third annual Workshop for Junior Scholars, coorganised by the Centre for Advanced Study (CAS) and the Center for Democracy and Reconciliation in Southeast Europe (CDRSEE). This workshop was sponsored by a grant from the United States Agency for International Development (USAID).

The workshop addresses the perennial problem of doctoral students – their feeling of academic isolation, few sources of feedback and few contacts with their peers. In Sofia, these young scholars had the opportunity to learn about other doctoral research going on in their field, as well as to receive much feedback on their own projects. They confirmed that this type of contact is missing from their studies and is very valuable during the early stages of their research.

Twenty postgraduates took part, selected out of a pool of forty-three applicants by members of the Board of Eminent Scholars, a body of senior researchers supervising the initiative. The lucky ones were asked to prepare a 5-page paper on their doctoral projects, including information on their sources and research. All participants received the papers well before the workshop in order to familiarise themselves with the others' projects. The participants were asked to prepare a 20-minute presentation on their doctoral research, as well as a brief critique of one of the other doctoral projects. In the programme, one hour was dedicated to each doctoral project, including a presentation, a peer-critique, and an open discussion.

The postgraduates had a distinguished group of senior scholars to help them: John Lampe (University of Maryland, USA), Diana Mishkova, CAS Director and Permanent Fellow (University of Sofia, Bulgaria), Zarko Puhovski, CDRSEE Board Member (University of Zagreb, Croatia), Maria Todorova, Chair of the CDRSEE Academic Committee (University of Illinois at Urbana-Champaign, USA), Peter Vodopivec (University of Ljubljana, Slovenia), and Alexandru Zub (Institutul de Istorie 'A. D. Xenopol', Iasy, Romania)





What the participants thought at the end ...

'I found the workshop very productive for several reasons ... Certainly the most useful aspect of the seminar was to be able to discuss one's own work with competent and intelligent people. Secondly, [it was productive] to get to know colleagues from other Balkan countries and ... the research ... done there. This reinforces not only the possibility of cooperation but also the possibility to get an overview of the state of the research done in the region and to think in more comparative historical terms. The atmosphere was relaxed and the board of scholars had an overall positive attitude and were good-willed, which contributed essentially to the facilitation of communication and exchange.

For the researchers at the beginning of their research it was certainly rewarding, for they were able to present their projects and get comments at an early phase of their work, a circumstance that is very important at the initial stages of a project since it helps structure a thesis and the major questions that drive it. Moreover, it can prevent a researcher from doing unnecessary labour and going into fruitless analytical paths. For researchers at a more advanced stage like myself, it was particularly useful in order to test results and hypothesis and even more so in order to conceptualise new possible directions of discussing or framing the thesis. [It was also fruitful] to think of new additional and potential directions to carry the research after the completion of the thesis ... [The Workshop] was even useful as a simulation exercise for a future defence. Additionally, it is useful as a network of communication, the more so since the exchange of knowhow between the various Southeast [European] countries has traditionally been rather low.'

Augustina Dimou

'The conference provided an opportunity to learn about new directions in the historical research of Southeast Europe. I enjoyed in particular the conversations I had during and off sessions - with the other young historians. As graduate students and [teaching] assistants, we are familiar with the work of the established scholars but rarely aware of [peers'] research that is often extremely original and innovative. I believe it is a worthwhile and productive initiative to bring together the future generation of Balkan historians so early on in our professional careers, when we all need intellectual support, feedback, and encouragement. I also like the fact that the organizers invited young scholars regardless of where they came from, and thus deliberately erased distinctions between schools of training, countries of origins, and places of study. With its spirit of inclusiveness and intellectual curiosity, the Workshop is truly a great way to meet colleagues, hear about their work, and, of course, present your own [views].

I do think that there needs to be a continuous interaction and greater cooperation between Southeast [European], Western European and American scholars on equal terms. I believe even Professor John Lampe in his opening address talked about the current lopsided nature of this relationship, with local historians amassing the hard-core factual knowledge, and Westerners using it to support larger theoretical claims. Meetings such as this are one way of departure from the existing unbalanced relations.'

Irina Gigova

'Every presentation gave me an idea, so that at the end, the problem was to sort out and to choose those ones that could be indeed helpful for my research. In ... projects dealing with literature and popular culture in Bulgaria and [the] former Yugoslavia ... I discovered ... new theoretical insights and empirical facts I [had been] unaware of. The particular configuration of the Bulgarian literary intelligentsia (and its national identity agenda) after the Second World War, the distinct blend of cultural influences that were shaping the Communist Yugoslavian cultural landscape as well as the theoretical tools to approach these phenomena, ranging from literary to historical and cultural studies methods, are only a few examples.'

Eugen Stancu





'We, the People' in the Low Countries...

Workshop on the Longue Durée of National Romanticism

(NIAS, 23-24 January 2004)

The house of Mitar Tarabich (1829-1899) - Serbian Nostradamus.



FRAN FINLAND used in Copenhagen, Denmark for shipsmail.



"Poster No. 16", 1914, Leeds.



The project 'We the People: Visions of National Peculiarity and Political Modernities in the "Europe of Small Nations"', presented as a developing idea in our previous issue, is growing up and may soon be out of our 'Project Nursery'.

'We, the People' is taking its rather ambitious first steps by going to Wassenaar in the Netherlands for a workshop on 23-24 January 2004. It will be hosted by NIAS - the Netherlands Institute for Advanced Study. This workshop will explore the potential Dutch and Belgian contribution to the project, and discuss various ways of turning 'We, the People' into a long-term research activity and taking it out of the 'occasional seminar' stage. One idea to be considered is making the project into a NIAS theme group.

Representatives from all three regions covered by the project will attend: there will be participants from Eastern Europe, Scandinavia, and, of course, the Low Countries. The Netherlands will be represented by thirteen scholars from the universities of Amsterdam, Groningen,

structures of the Royal Netherlands Academy of Arts and Sciences, including the NIAS Executive Director. Five Belgian scholars will also attend. Three junior academics, from the Czech Republic, Hungary and Bulgaria, will take part in the workshop and assist the author of the project, CAS Director and Permanent Fellow Diana Mishkova, in representing Eastern Europe's small nations. Icelandic, Finnish and Swedish scholars will also attend.

Utrecht, Nijmegen and by representatives of

The programme includes five separate sessions of discussions on: National Romanticism in the Low Countries; Anti-Modernism in the Low Countries; 'We, the People' in the Low Countries; Scandinavia in Perspective; and a session devoted to the preparation of the longterm project.

We are happy to be able to announce that the Riksbankens Jubileumsfond Sweden has just offered financial support to the project and this will enable the project's first stage: a workshops series in 2004.

A "usual" door of a Greek house.



Cornett Kivi - Finland at a jump over an obstacle. 1939, International competition in Berlin.



Original blacksmith's shop for horse drawn equipment, The Netherland, 1921.



news letter

ALEXANDER VEZENKOV

'Roles, Identities and Hybrids' Fellow 2003-2004

Ph.D. student at EHESS-Paris. Born in Sofia, Bulgaria in 1971. M.A. History, Sofia University, 1995, M.A. History, Central European University, Budapest, 1998. Ph.D. History, 'Urbanization Process and Demographic Changes in Bulgaria (1944-1989)', Sofia University, 2001

THE HEAD OF STATE INSTITUTION IN THE SOUTHEAST EUROPEAN POST-COMMUNIST COUNTRIES (ALBANIA, BULGARIA, ROMANIA, FORMER YUGOSLAVIA AND SUCCESSOR STATES)

One of the special features of the constitutional model of communist countries was the collective head of state institution. Usually there was no president, but a collective body, called 'Presidium' (after the Soviet example) or 'Council of State.' Constitutionally, this collective body fulfilled the duties of the Head of State, and at the same most of these of the parliament between its sessions. Only in the cases of national-communist regimes (Yugoslavia under Tito, Romania under Ceausescu) or post-communist dictatorships (most of the former republics of the Soviet Union) presidential institutions were created. After the fall of the communist regimes, the need arose to reestablish a 'normal', one-person head of state institution, as well as a permanently working parliament.

At the normative level, this project examines constitutional texts, their history (constitutional projects, debates, revisions), related legislation and conflicts of their implementation (political debates, decisions of constitutional courts regarding the prerogatives of the president of the respective country). At the political level, it examines the changing balance of power between president and prime minister (the second backed by a majority in parliament), the choice of presidential candidates (party leaders / party officials / independent figures / leaders of allied small parties), and the public image of the presidential institutions – expectations of the voters vs. programs of the presidential candidates. The comparison could be extended to

non-communist states in Southeast Europe ('demilitarization' of the presidential institution in Turkey; constitutional reform in Greece, reducing the prerogatives of the president in 1986; current discussions over the form of the Head of State institution in Cyprus after the projected reunification).

Vezenkov, Alexander, 'Sofia residence-ship', in Sofia: 120 Years as Capital of Bulgaria. A Jubilee Book. (Sofia: Publishing house of the Bulgarian Academy of Sciences, 2001), pp. 237-244.

Vezenkov, Alexander, 'Institutsiyata na darzhavniya glava v Balgaria (1944-1990). Sravnitelno predstaviane.' (The Head of State Institution in Bulgaria, 1944-1990. Comparative Analysis), in *Istorichesko* badeshte 1 (2001), pp. 129-143.

Vezenkov, Alexander, 'Politicheski aspekti na albanskiya ezikov vapros' (Political Dimensions of the Albanian Language Question), in *Istorichesko badeshte*, 1-2 (2002), pp. 61-74.

ANDRÁS KÁNYÁDI

'Roles, Identities and Hybrids' Fellow 2003-2004

Assistant Professor of Comparative Literature, Babes-Bolyai University Cluj, Romania. Born in Cluj, Romania in 1971. M.A. French Literature, Babes-Bolyai University Cluj, 1995. D.E.A. Comparative Literature, Paris-IV-Sorbonne, 1996. Ph.D. Comparative Literature, "Le Mythe de Casanova en Europe Centrale, Paris-IV-Sorbonne, 2003.

LITERATURE AS INSTITUTIONALISED IDENTITY – ROLES AND STRATEGIES OF TWO "BALKANIC" PUBLISHING HOUSES: KRITERION (BUCHAREST) AND L'ESPRIT DES PENINSULES (PARIS)

This study compares the way two publishing houses with a 'Balkan' label are shaping and playing their role in two different types of society, representing in this way multiple identities: Kriterion (Bucharest) and L'Esprit des Peninsules (Paris), their changing image in the public space, their relationship to political power as well as to the question of legitimacy, and especially their strategies of emancipation from the authority of the state and their remarkable prosperity in a foreign cultural medium. If the role played by the Kriterion during communism was to express the identity of national minorities in Romania, the L'Esprit des Peninsules represents today the so-called 'Balkanic literatures', fighting succesfully for a place on the French market.

The major research focus is on the discursive images provided by the publishing houses, seen from several group cultures, as well as the influence of these cultural institutions on modern identities, the relationship between minority and majority, immigrants and natives, contacts of 'neighbourhood', leading state ideology and opposition before and after the fall of the regime, the transformation of the initial purpose of the publisher.

The two case studies will try to contribute to the understanding of certain changes in cultural institutions in Southeast Europe and Western Europe; this knowledge would be useful in case future social processes within a unified economic and legal environment activate and re-actualise the meaning of these institutions' roles.

Kányádi, András, 'Le Mythe de Casanova dans le roman hongrois du XXe siècle', in *Nouvelles tendances en littérature comparée III* (Szeged-Amiens, 1999).

Kányádi, András, 'Les Variations casanoviennes de Hofmannsthal', in La fin de siècle dans le contexte européen, Actes du Colloque International (Cluj: Napoca Star, 1999).

Lorand Orbok, *Casanova*, présenté par András Kányádi, (Paris: Caractères, 2001).

GALINA GONCHAROVA

'Roles, Identities and Hybrids' Fellow 2003-2004

Assistant Professor of Bulgarian Cultural History, Sofia University, Bulgaria. Born in Moscow, Russia in 1974. M.A. Cultural Studies, Sofia University, 1999. Ph.D. candidate in Cultural History 'The Bulgarian Generation Discourse – an Ideological Matrix of the Social Time (End of 19th and First Half of the 20th Century)', Sofia University.

THE PUBLIC IMAGE OF THE BULGARIAN STATE OFFICIAL (CLERK) AT THE END OF THE 19th AND THE BEGINNING OF THE 20th CENTURY

The project aims at the reconstruction of the public image of the Bulgarian state official (clerk) at the end of the 19th and the beginning of the 20th century. Contradictory social attitudes and views on the profession on different discursive levels - daily speech, fiction, and formal language - are studied. After the Liberation, 'clerk' became one of the most common and controversial of jobs. In the context of the establishment of the state institutions and a corresponding modern publicity, it was an outstanding position in public space, which provided a decent income and a high living standard on the one hand and a belonging to the power hierarchy and access to the political elite of the country on the other.

Based on various sources - laws, bills, literary works, articles and columns the project studies the debate on the social role and the functions of the clerks, which unfolded at the end of the 19^{th} and the beginning of the 20^{th} century, on issues such as: What kind of profession is being a 'clerk'? What kind of a person is the clerk? What kind of a concept is the clerk? The debate revolved around the noninclusion of the state official in the common typology of professions. The clerk was described as a hybrid between rank and vocation, between an occupation and a choice of lifestyle. A complex and elusive group identity is outlined, in which the image of the 'collective Them' is much more intense and tangible than the image of the 'collective Us'. The main theoretical targets of this research are to trace the process of the shaping of that problematic identity and to explain the clerk's predicament in getting accepted not as a victim, but as an agent of executive power and modern administrative practice.

Goncharova, Galina, 'The Plan of the Idea in Dostoevsky's Novels' [in Bulgarian], Literaturen Forum V (1997).

Goncharova, Galina, 'Alexander Vutimsky and Boris Shivachev - the Melancholic and Startling (Homo)Sexuality of the City Anti-Hero' [in Bulgarian], Literaturen vestnik.

Goncharova, Galina, 'In Searching the Face: The Guest-Performance of Psychopathology in Bulgaria', in press, Balkanistichen forum.



'Roles, Identities and Hybrids' Fellow 2003-2004

Fellow of the Bulgarian Institute of Human Relations, New Bulgarian University, Sofia. Born in Sofia, Bulgaria in 1967. M.A. Bulgarian Philology, Sofia University, 1992. Ph.D. Anthropology, 'Folklore and Social Change', Bulgarian Academy of Sciences, 2001.

ORGANIZATIONAL
ROLES, IDENTITY AND LEADERSHIP:
THE DYNAMICS
OF TRANSFORMATION
OF THE INSTITUTIONAL CULTURE
OF AN ACADEMIC ESTABLISHMENT

The project is conceived as a case study of an educational institution – the New Bulgarian University (the first and largest private academic establishment in Bulgaria), which is attempting organisational transformation in order to develop institutional capacity relevant to its mission statement and organisational profile. The case of NBU was chosen because of its ambivalent identity - a university and a not-for-profit company run like a business – which produces specific tensions. If the academic identity is public, the entrepreneurial or corporate identity is less visible, but exerts powerful pressure on the institutional culture. Another tension is that between the publicly sustained image: 'the new and different university' and the perception of the members of the organisation (students and faculty), which often experience its culture as bureaucratic, routinized, indifferent and unsupportive.





The study will explore interrelatedness between institutional culture, the multiple identities of the participants (the students are coming from diverse backgrounds, many faculty members are working also in other institutions and have dual belonging etc.) and the way organisational roles are practiced. Of special interest are the overlaps of two or more roles - teachers and students working as administrators. teachers who are also students in the Ph.D. programmes, teachers who are members of the governing body (the Board of Trustees) - and the ensuing challenges for the identity of the role holders. The central research question is how the institutional culture shapes organisational roles and channels the behaviour of role holders through explicit (conventions, procedures, organisational rituals) and implicit (collectively sustained beliefs, values, fantasies and stereotypes) mechanisms of social regulation. A specific focus of the research will be the contribution of the leadership in the process of entering, practicing, interpreting and transforming organisational roles visa-vis the changing task of the institution.

Alexandrov, Haralan, Tomov, Ivanov and Chichek, 'The Leadership Function in Bulgaria: Analysis of Group Relations', in *The State of Society* (Sofia: Open Society Foundation, 2002).

Alexandrov, Haralan, 'Artisans of Democracy', in Organisational and Social Dynamics II, (Bristol, 2001).

Alexandrov, Haralan, 'Die Verwandten sind die Welt. Vewandtschaftspraxis in einem pomakischen Dorf', in Vom Nutzen der Verwandten. Soziale Netzwerke in Bulgarien. Zur Kunde Sudosteuropas II/31 (Bohlau, 2001), pp. 303-328.

MARIJA PANDEVSKA

"Roles, Identities and Hybrids' Fellow 2003-2004

Assistant/Associate Professor at the Institute of National History, SS. Cyril and Methodius University, Skopje, R. Macedonia. Born in Skopje, R. Macedonia in 1960. M.A. History, thesis on 'The Forced Migration in Macedonia in the Years of the Great Eastern Crisis (1875 - 1881)', SS. Cyril and Methodius University - Skopje, 1991. Ph.D. History, 'Strumica District of the Internal Macedonian Revolutionary Organization until the Ilinden Uprising (1893-1903)', SS. Cyril and Methodius University - Skopje, 2000. Lecturing at postgraduate level at the Institute of National History, SS. Cyril and Methodius University -Skopje.

THE MEMBER OF PARLIAMENT: BETWEEN PRESTIGE AND REPULSION (CASE STUDY: REPUBLIC OF MACEDONIA)

This project examines the controversial role of the Member of Parliament (Representative). On the one hand, a very high percentage of the Macedonian population privately considers achieving social approval through election as a Representative to be an extraordinary success in one's career. On the other hand, these circumstances at the same time result in repulsion towards the elected Representatives; it is expected that they will change, distancing themselves from their closest erstwhile environment. Consequently, there are many examples of expressing fake respect and humility towards people in this position, but at the same time there are expressions of continuing repulsion, sarcasm, resignation and profound distrust.

Starting with the assumption that such a tension 'between prestige and repulsion' really exists, one can ask the auestion if there is an established political culture in Macedonia in both these directions. Is there a defined political awareness in Representative about what is really expected of him/her during the mandate? Do citizens know what specifically they expect from their Representative? The aim of the project is to determine the reasons for the insufficient development of the Macedonian political culture. What is even more important, attention will be paid to the signals that the current transitional society, as a complete construction, emits to the common people and especially to the younger population.

Pandevska, Marija, *Strumicki revolucioneren* okrug (1893-1903) (Skopje: Institut za nacionalna istorija, 2002), 361.

Pandevska, Marija, 'The rescue of the Jews in Macedonia (1941-1943): Option and Opportunities', in *The Last Ottoman Century and Beyond: The Jews in Turkey and the Balkans (1808-1945) II*, ed. by Minna Rozen (Tel-Aviv University, 2002), 247-257.

Pandevska, Marija, 'Geopolitical Factors which Influenced the Development of the Macedonian National Identity in the 19th Century', Workshop: Political Impact of Real Socialism in Time of Transition, 49/II, in Memory, History and Critique: European Identity at the Millennium. Proceedings of the Fifth Conference of the International Society for the Study of European Ideas, at the University for Human Studies, Utrecht, The Netherlands, August 19-24, 1996 [CDROM], ed. F. Brinkhuis & S. Talmor, ISSEI/ University for Human Studies (Utrecht, 1998).

STEFAN DETCHEV

"Roles, Identities and Hybrids' Fellow 2003-2004

Assistant Professor of Bulgarian History, 'Neophyte Rilski' University, Blagoevgrad, Bulgaria. Born in Gabrovo, Bulgaria in 1963. M.A. History and Philosophy, Sofia University, 1988. Ph.D. candidate, 'Russophile and Russophobe Ideologies in the Bulgarian Press 1886-1894'.

'FROM 'HUSH' TO 'OFFICIAL'
(FASHIONING OF 'GOSPODINA') –
'BALKAN MASCULINITY', INSTITUTIONS
AND IDENTITY IN THE 1880S AND 1890S –
THE BULGARIAN CASE IN A SOUTHEAST
EUROPEAN PERSPECTIVE

The project takes as its starting point the so-called Savova's affair that unfolded in April and May 1894 and ended with the fall of Bulgarian Prime Minister Stefan Stambolov. The affair involved eminent members of the government - the Prime Minister and the Ministers of Commerce and War, and caused a press campaign that also highlighted issues of masculinity and male identity, honor, dignity, reputation, virtues and manliness; the very link between authority, political power, institutions and masculinity; boundaries between private and public spheres; morality and immorality; the strength of the government, the army and the nation.

The project addresses the following issues: how the story was presented in the politicized media market (conservative, liberal, socialist press) by writers and interpreted by their readers; how problems concerning masculinity and male identity were treated in

connection with corruption, marital disputes, infidelity, violence, or debauchery of the spouse; what ideal(s) of masculinity were current in Bulgarian society in the 1880s and 1890s; who created them and for what purposes. Attention will be paid also to problems concerning the construction of masculinities in the period mentioned and the role played by different formal and informal institutions; models and versions of manliness in the Bulgarian public sphere; discourses about masculinity produced by a variety of institutions; the social, cultural and institutional boundaries of different kinds of Bulgarian manliness; hybridity and interference of different male codes and their overlapping; and finally, ways in which ideas of masculinity have been used in public discourse to legitimate political ideologies, to mobilize populations, to recruit soldiers and citizens.

Detchev, Stefan, 'Komunikacii, politika i obshtestveno mnenie v Balgaria prez 80-te i 90-te godini na XIX vek' [Communications, politics and public opinion in Bulgaria in the 1880s and 1890s], in Balkanat i moreto - poslania kam vremena i pokolenia, (Blagoevgrad, 1999), pp. 351 - 359.

Detchev, Stefan, 'Pechat i politika v sledosvobozhdenska Balgaria. Socialen i kulturen pogled' [Press and politics in post-Liberation Bulgaria. A social and cultural perspective], in Godishnik na Istoricheskiya fakultet na Yugozapaden Universitet (Blagoevgrad, 2000).

Detchev, Stefan, 'Mapping Russia in the Bulgarian Press (1886-1894)', in *Global Mappings: Symbolic Geographies Revisited*, ed. by L. Woolf and S. Antohi (Budapest: CEU Press, in print).

STELU SERBAN

'Roles, Identities and Hybrids' Fellow 2003-2004

Researcher at the Institute for South East European Studies, Romanian Academy, Bucharest. Born in Brãila, Romania in 1967. Postgraduate studies in Political Sciences, National School of Political Sciences and Administrative Studies, Bucharest, 1995. Ph.D. candidate in Political Sciences, 'Ideological Rearrangements of the Political Class in the Interwar Romania', 1996-2003. Teaching Assistant at the Faculty of Political Sciences, National School of Political Sciences and Administrative Studies, Bucharest (1996-2002). Curator at the Romanian Peasant Museum and Village Museum, Bucharest, (1994-1999).

INSTITUTIONAL TRUST, ROLES AND EMERGING IDENTITIES IN THE RURAL SOCIETY OF SOUTHEAST EUROPE

This project has, on the one hand, a comparative perspective and considers two border regions, NW Bulgaria and SW Romania, having similar historical past and social organization. On the other hand, the project aims to examine also the local and regional levels of the respective society. Therefore the research will be carried out both at the level of the circumscribed geographical areas and in specific villages.

The project hypothesis is that, in these regions, the networks of social trust have a strong influence on the roles' identification inside local institutions. The project's framework is a transformational





YAVOR LILOV

'Roles, Identities and Hybrids' Fellow 2003-2004

Lecturer, Sofia University, departments of Theory and History of Culture, and Theory of Literature. Born in Sofia, Bulgaria in 1970. M.A. Bulgarian Language and Literature, Sofia University, 1994. Ph.D. Sociology, 'Animal symbols in political strategies of modern popular culture', 2002.

HOMELESS ANIMALS AND 'HOMELESSNESS' IN BULGARIA: ROLES AND IDENTITIES IN THE MODERN PUBLIC DEBATE ON THE IDEAL STATE

This project addresses the stray-animals debate in the major Bulgarian cities over the past few years. This debate is an encoding of the larger debate about the welfare state, unemployment, poverty, homelessness, corruption and the impotence of the state institutions. The animals are just a metaphor used by different social communities to discuss the Utopian State. These social groups (animal-lovers and their opponents, ecological organizations, associations of felinology and cynology, pet owners, vets associations, foundations, municipalities and private companies) have quite a diverse composition (elderly people, unemployed, families with children of pre-school age, students, vets, political leaders, state officials etc.) and the project will try to systematize this variety.

The research will focus on the roles and identities shared or reserved by the arguing sides (the municipality as a

corrupt institution, the municipality as the wrongfully accused party, the municipality as an imperfect, but still basic regulator of conflicts; or animallovers as radicals, animal-lovers as honest citizens). It is an attempt to determine clearly who is protesting actively, who has opted for the role of a spokesperson, observer, lawyer, promoter, sponsor etc. analyzing the representations in the public space: web sites, TV-shows, interviews, articles, platforms, initiatives and programs of dog- and cat-lover societies, of the municipal administration, of clubs for the protection or elimination of stray animals, of foundations financing different projects.

As far as the proposed communities tend to legitimate their language and political ideas as universal and obligatory, as far as each of them predominates temporarily, this will be a study of some aspects of the hybrid language of our society as a whole – the way we talk officially about the strayanimals and, more importantly, about the welfare state and our views of the perfect relations between citizens and institutions.

Lilov, Yavor, 'Upotreba na zoomorfnata simvolika prez XX vek' [The use of animal symbolism in the 20th century], *Literaturen vestnik* 7, 21-27.02.2001.

Lilov, Yavor, 'Upotrebi na zoomorfnata simvolika v modernata kultura' [Uses of animal symbolism in modern culture], Demokraticheski Pregled 47 (Summer 2001)

Lilov, Yavor, 'Politicheska upotreba na zhivotnite' [Political use of animals], Kultura, 19.03.2001

paradigm. The project's concepts, institutional trust, roles and identity, its method, anthropological interpretation, as well as its techniques, open interviews, participant observation, associative map, fit within that framework.

The research uses a two-pronged approach. First, by applying an associative map at the level of regions it will capture the attitudes and meanings basically shared regarding the local institutions. The data will be interpreted along an ideological vs. pragmatic axis, building up to a typology. Second, the intensive comparative fieldwork in villages (interviews and thick description) will provide findings on institutional roles. In the final part of the project the ideological-pragmatic typology will be linked to the range of institutional roles in order to discern the new local identities.

Serban, Stelu, 'Zăbala, a village from Transylvania. Its kinship structures', Etudes et documents balcaniques et méditerranéens 22 (Paris, 2000).

Serban, Stelu, 'Social Functions and Cultural Meanings of the Christmas Carols from Lăpuş Village' *Ethnologia Balkanica* 4 (München-Sofia, 2000).

Serban, Stelu, 'Managing collectivization of the land in two neighboring villages in Transylvania', Revue des études sud-est éuropéens XXX (Bucarest, 2003).





KRASSIMIR TERZIEV

'Visual Seminar' Fellow 2003-2004

Artist, lives and works in Sofia. Born in Dobrich, Bulgaria in 1969. **M.A.** Painting, National Academy of Fine Arts, Sofia, 1997. Co-founder and cochair of interSpace Media Art Center, Sofia, Bulgaria, 1998.

SOFIA – BEFORE AND AFTER THE SPECTACLE

This project is a visual investigation on the peripheral urban environment of Sofia with a focus on human use, interactions, appropriations of space.

After 1989 and the collapse of the former communist system, the real dimensions of the crash could be gauged even only on the evidence of the visual appearance of the city. Within the past fourteen years, with the joint efforts of the national institutions and EU programmes, and with the development of the market (or at least of commerce), the city centre slowly put on a 'normal European' appearance.

Nevertheless, when one steps away from the centre and goes to the city's periphery, the material environment can hardly be a clue to what year it is, which city or even which country one is in. A large part of the population of Sofia lives in these suburbs, mostly massive concentrations of residential housing blocks built by the communist state. People call them 'the stone city', or 'public bedrooms'.

The project examines how the people who live in these peripheries, use, interact, appropriate, change the surrounding material environment in their everyday behaviour; how they perceive the traces of city memory, appropriate sites, use or change the objects they discover in their immediate surroundings. The visual observations of these suburban locations show the creative potential of survival

techniques and study the growing social 'amnesia'.

'IMPORT EXPORT. Contemporary Art from Bulgaria' – Sofia City Gallery, Curator Maria Vassileva, 2003.

'BLOOD: LINES AND CONNECTIONS', Museum of Contemporary Art, Denver, USA. 2003

'KONTEXT:EUROPE - Impuls from Balkans', Les Subsistances, Lion, France, Curator Klaus Hersche, 2003

'ON THE BG TRACK' - One man show, Belgrade Cultural Center, Belgrade, 2002



LUCHEZAR BOYADJIEV

'Visual Seminar' Fellow 2003

Artist. Born in Sofia, Bulgaria in 1957. M.A. Art History, National Academy for Fine Arts, Sofia, 1980. One-artist shows: 2001 Knoll Gallery, Vienna; 2000 'E-FACE 2000', ArtMediaCenter TV Gallery, Moscow; 1999 'In/Out..., in again', Swiss Embassy Residence, Sofia; 1998 'Revolution for All', Holden Gallery, MMU, Manchester, UK (ISEA'98). Group shows: 2002 Frankfurt; Manifesta 4, 'Reconstruction', 4th Biennial Cetinje, Montenegro; 'The Collective Unconsciousness', MIGROS Museum, Zurich; 2001 'Konverzacija', MCA, Belgrade; 'Escape', 1st Biennial, Tirana; 2000 'Négociations', CRAC, Séte, France; 'L'Autre moitie de l'Europe', Galerie nationale du Jeu de Paume, Paris; 'Worthless (Invaluable)', Moderna Galerja, Ljubljana, Slovenia;

1999 'After the Wall', Moderna Museet, Stockholm; 'Leisure and Survival', Taxispalais, Innsbruck, Austria; 1997 'Deep Europe', Hybrid Workspace, documenta X, Kassel, Germany; 1995 'Orient/ation', 4th Biennial, Istanbul; 'Beyond the Borders', 1st Biennial, Gwangju, South Korea; 'Beyond Belief', MCA, Chicago, USA.

HOT CITY VISUAL – STEFAN'S BRIGADE (HIMSELF AND HIS SONS-IN-LAW)

The idea of the project is to make use of the extremely active visual and advertising environment of Sofia for the 'promotion' of the small family 'business' of Stefan, a Roma working on all kinds of odd jobs with his sons-in-law, by placing a large-scale billboard on as visible a location in the city as possible. Normally the faces of such people are not at all visible in the advertising context. At the same time Roma people are an active part of the population, visible especially in Sofia. In a nutshell, the slogan of this action (semi-artistic and semi-advertising) is: 'There will be no integration of Bulgaria into the EU without the integration of Roma people into Bulgaria!' or, an even shorter version, for the billboard interface, 'EU + BG = BG+ Roma'. The billboard was installed on the facade of the National Art Gallery in Sofia (the former Tsar's Palace...) on October 13th, 2003.

The second leg of this project involves a more detailed art exhibition of my works related to this project in the best private gallery in Sofia – the ATA Center for Contemporary Art located at 2, Pope John Paul II Sq., Sofia, 2 fl., the corner of Evlogi Georgiev Blvd and Milin Kamak St.

Boyadjiev, Luchezar, Manifesta 4 in 1, 2, 3. (in Docufesta, pp. 34 – 108) *Art-ist* 6 (2003), Istanbul, Turkey.

Lovink, Geert, Interviews with Luchezar Boyadjiev, in *Uncanny Networks*. *Dialogues with the Virtual Intelligentsia* (Cambridge, Mass.: MIT Press, 2003), pp. 58-73.

Boyadjiev, Luchezar, 'The Balkanization of Alpa Europaea', in Primary Documents: A Sourcebook for Eastern and Central European Art since the 1950s. (New York: MOMA; Cambridge, Mass.: MIT Press, 2002), pp. 304 – 311. Milla Mineva

'Visual Seminar' Fellow, 2003

Assistant professor, Department of Sociology, Sofia University. **Ph.D. student** at the same department. Born in Sofia, Bulgaria in 1975. M.A. History and theory of culture, Sofia University, 1999.

THE BALKANS AS A TOURIST SIGHT

The project analyses the visual representations of the Balkan city as a tourist sight. While Sofia will be the main case study, several other typologically selected cities will be addressed in a comparative perspective.

Firstly, the representation of the city as a tourist topos stages it as an object of interest for the outside viewer. The process of inventing a desired image of oneself implies integrating the other's gaze, imagining his/her centre of interest, and reevaluating one's identitarian resources. Thus visual representations of the city help us reconstruct the imagined addressee of local culture. Secondly, tourist sight packages reveal the local notions of urban essence. The choice of sites to offer to the tourist gaze articulates different narratives of the city, different strategies for the invention of tradition and projects for the future. Thirdly, analyzing the tourist images of the city reveals the codes used in visual arts, the relations between art and tourist advertisement, as well as the possibility for the artist to model the perception of reality.

The study will be based on the representations of Sofia in postcards, albums, sites and virtual postcards. Contemporary images will be interpreted in a comparative perspective, looking for a possible common urban visuality throughout the Balkans. My hypothesis

is that different cities draw upon similar historical resources, develop similar strategies for visualizing the city, illuminate similar spaces and remain blind to others.

Mineva, Milla, 'Narratives on and Images of Socialist Consumption', Sociologicheski problemi (2003), forthcoming.

Mineva, Milla, 'New Key Words, New Strategies of National Self-Representation. The Example of Bulgaria' (in coll.), Institute for East and Southeast European Studies, Vienna, forthcoming.

Mineva, Milla, 'Facing Europe',
Sociologicheski problemi, 1-2 (2000).

ASSOCIATION FOR URBAN RESEARCH THROUGH ARTS "X-TENDO"

Elena Koleva-Ivanova, Eleonora Mihalkova, Lilia Parvanova, Maria Popova, Tzvetelina Gospodinova, Viktor Ivanov

'Visual Seminar' Fellow 2003-2004

The members have completed the Behavior Programs 'Acting and Directing', 'Dance Theater' and 'Stage Design' at the New Bulgarian University, Sofia.

'THERE TO HERE' and 'HERE TO THERE'

Does the city have a memory? How does the city recollect its own self? How do we recollect the city and our selves? Where and how do we detect these vestiges of memory? These questions make us realise the point of an art object. We



are aiming to find the permanent and temporary vestiges of memory in the city and its inhabitants.

We try to salvage from anonymity and impersonality both human beings and town life. We also try to pay attention to what we have left in our memory and the city's memory, to make an event out of the fact that we are walking on the pavement, and that we are walking along that precise street. We try to capture the different aspects of every moment and every place, and to look at ourselves being in the city and city subsisting in us!

With the realisation of these two projects, we want to connect particular parts of time, which have left vestiges in the material and behavioural memory of our capital city. We will build visual and behaviour installations which will work for the exhibition and reconstruction of the memory of places and people.

Performance in urban environment: Summerfolk by Maxim Gorky, May and June 2001, Sofia, Bulgaria.

Outdoor performance *The Foam*, part of multimedia dance theater performance "The Foam" after the novel "The Foam of the Days" by Boris Vian. The performance was part of the official program for the celebration the Day of Sofia - 17 September 2002, Sofia, Bulgaria.

Urban theatre situation performance The foam of the days and the last allure on the red grass, 17-18 September 1999, Sofia, Bulgaria.



Remembering Communism: Genres of Representation Georg Eckert Institute, Braunschweig, Germany, September 21-23, 2003

The international oral-history project on Remembering Communism, hosted by the Centre for Advanced Study Sofia, had its first two seminars on home turf. This third event, the 'Genres of Representation' conference in Braunschweig, was the first attempt to summarize the project's results one year on and to present them in a wider East European context. The Georg Eckert Institute, focusing on European textbook research, was a felicitous choice of venue, allowing a perspective on 'remembering communism' also through the examination of history and literature curricula in schools, the inclusion of other post-communist countries' representatives and an outside view of Eastern Europe from the space of the former West Germany.

The viewpoints of both history and cultural studies were represented. Some papers examined modern textbooks and curricula in history and literature in Bulgaria (Albena Hranova, Plovdiv University), Slovenia and Croatia (Peter Vodopivec, University of Ljubljana), Lithuania (Michael Kohrs, University of Vilnius), Romania (Laura Capita, University of Bucharest). These papers revealed many similarities in the ways of presenting the 'communist past' in the respective countries, reflecting more the post-communist evolution of these societies than any similarities or differences in their pre-1989 regimes. Still, the conference's primary focus was on the 'remembering of Bulgarian communism' in studies by historians (Iskra

Baeva, Sofia University), sociologists (Petya Kabakchieva, Sofia University), in interpretations of the period by the 'nomenklatura' (Iliana Marcheva, History Institute, Sofia) and in troubled Bulgarian filmmaking (Vanya Stoyanova, History Institute, Sofia). Wolfgang Hoepken, the director of the Georg Eckert Institute, attempted to place the historiographic evolution of all former communist states in the Balkans within a single scheme and drew some general but controversial conclusions.

The conference roundtable looked at archival work; Fred Corney (College of William and Mary, UK) chaired a heated discussion of the usefulness and trustworthiness of archives, questioned mainly by non-historians. Historians cooled the debate by insisting on the separation of the issue of opening secret police archives from that of using other party, state and civil archives for research purposes.

Maria Todorova's lecture on 'Blowing up the Past. The Story of the Mausoleum of Georgi Dimitov in Bulgaria' steered clear of the political controversy over the demolition of that building in 1999 and displayed the potential of the interdisciplinary approach in interpreting the very recent past.

> *Iskra Baeva* Sofia University





The Workshop's Programme was divided into four panels, devoted to: Communism in historiography and other scholarly discourses; archives and memoirs; textbooks of history in Slovenia, Croatia, Lithuania, Bulgaria and Romania; and visual representations of communism.

Waltzing Mnemosyne

On 10 December, Andreja Zivkovic, a doctoral candidate at the University of Wolverhampton in the United Kingdom, gave a lecture at CAS Sofia on the subject of 'The Balkan Social Democratic Tradition and the Idea of the Balkan Federation'. He presented the publication of a collection of documents on this subject and offered what he called a revisionist view of it.

Mr Zivkovic has a degree in Social and Political Sciences from Cambridge University and a degree in Contemporary Eastern and Central European Studies from the University of London. His research interests are broad, covering the formation of nation-states in East-Central Europe and the Balkans from the times of the Habsburg and Ottoman empires to the modern-day situation of ex-Yugoslavia. He has written, among other issues, on 'The Resistible Rise of Slobodan Milosevic', 'The 1996-7 Protest Movement in Serbia' and war, revolution and the National Question in the Thought of the Late Engels.

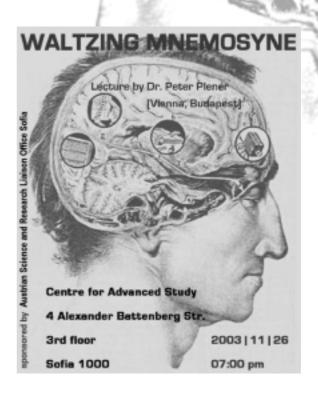
Editor: Svetlin Stratiev

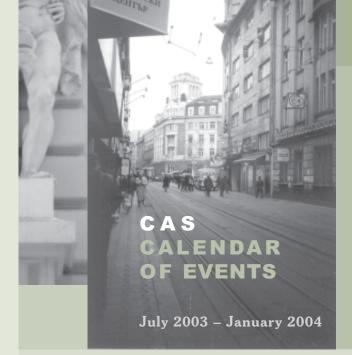
Design: Vesselin Pramatarov

Printed by: Ango Boy

© Centre for Advanced Study Sofia

'Waltzing Mnemosyne: Memory, Recollecting, Forgetting, Remembrance, Storage Capacity and So On' was the title of the lecture of Dr. Peter Plener that took place at CAS Sofia on the late afternoon of 26 November 2003. Dr. Plener spoke before an audience of philosophy and cultural studies devotees, attracted by the somewhat sinister poster depicting wheels turning inside a human head. He probed issues of collective and individual memory, considered in the perspective of the existence of, and the possibilities offered by, machine memory and storage of data, raising questions rather than providing definitive answers. Dr. Plener is one of the authors of a project called Kakanien Revistited (www.kakanien.ac.at) fostering the interdisciplinary networking, exchange and co-operation of scholars in the field of Central European Studies. The lecture was sponsored by the Austrian Science and Research Liaison Office.





Centre for Advanced Study Sofia SO 1A

July 2003

3 July: 'Do You See Sofia?' Public discussion in the framework of the Visual Seminar, organized by the Institute of Contemporary Art and the Centre for Advanced Study Sofia

October 2003

13 October: Working session of the Visual Seminar

14 October: 'Do You See Sofia?' Public discussion with the candidates for

Mayor of Sofia in the framework of the Visual Seminar, organized by the Institute

of Contemporary Art and the Centre for Advanced Study Sofia

16-21 October: Working session of the 'Roles, Identities and Hybrids' project

31 October: Meeting of the Association of Doctoral Students in Bulgaria

November 2003

3, 10, 17, 24 November: Working sessions of the 'After the Accession' project

26 November: Peter Plener (University of Vienna): Lecture on 'Waltzing Mnemosyne.

Memory, Recollecting, Forgetting, Remembrance, Storage Capacity and So On'

(co-organized by the Austrian Science and Research Liaison Office Sofia and

the Centre for Advanced Study Sofia)

28 November: Working session of the Visual Seminar

December 2003

1, 9 December: Working sessions of the 'After the Accession' project

10 December: Andreja Zivkovic (University of Wolverhampton):

Lecture on 'The Balkan Social Democratic Tradition and the Idea of the Balkan Federa-

tion: A Revisionist View'

18-22 December: Working session of the 'Roles, Identities and Hybrids' project

January 2004:

23-24 January: Workshop on the Longue Durée of National Romanticism: 'We, The People' in the Low Countries (NIAS, Wassenaar, The Netherlands)